P 39

G. R. S. IX-5]

*Previous references.*

File No. 205-16

Serial Nos. 154

1916.

( Year 1916 )

*Later references.*

P 8814-8744-161

G.M. 435-1886 1+2

P-33

# GENERAL AND REVENUE SECRETARIAT.

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*Serial Nos.*

**Part B for** January 17

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SUBJECT.

Monographs with suitable illustrations on the more important temples of the Hoysala and Dravidian Styles as departmental publications

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84

G 10046 d 22-1-17
The question of Archæ-

Records permission to the publication of the Monograph on the Kesava Temple under the authority of Govt.

W D 88—GPB—50,000—24-7-16

Orig 2-2-17

2734

G.R.S. 11] 1916.

GENERAL AND REVENUE SECRETARIAT.

(Gen: Mis)

NOTES.

File No. 305-16

FILE HEADING.

Issue of monographs on the important temples of the Hoysala & Dravidian style of architecture

From The officer in charge of Arch: Researches

No. 89 Dated 19.9.16 Received 20.9.16

| Diary No. 2734 | Enclos. - Spare Copies. - | Serial No. 1 |
|---|---|---|

BRIEF ABSTRACT OF LETTER.

Requests permission to issue about half a dozen monographs with suitable illustrations on the more important temples of the Hoysala & Dravidian styles of architecture as departmental publications

NOTES AND ORDERS.

Subd. with a draft for approval or other orders.

KV. 19/9 VS.

Yes ✓ No departmental publication can be issued as under the authority of Govt unless their approval has actually been

NOTES—First Sheet.

GPB—35,000—15-6-12

G. R. S. 12]

(2

2784

General and Revenue Secretariat. | File No. | of 191 .

| | Serial No. | |
|---|---|---|
| A | | obtained thereto. (Order dated 12-10-1915). |
| | | 3 Before such an order can be passed, the Council should have been circulated to and approved by the Council and received the sanction of His Highness the Maharaja. (paras 11 & 12 of G.7. File 75 of 1914-15). |
| H | | 4 The books referred to by the Archaeological officer must be perused before orders are passed but he has not sent them. He may be asked to send them. |
| | | 21/10/16 |
| | | 5 Draft Subd. K.V. 21/10 |
| | | 6 Issue 21/26/10/16 |
| | 2 | To, The Archaeological officer No: G 5459 of 1-11-16 with reference to Sl 1 |
| Gvt | | requests that the books referred to in Therein may be submitted to Govt for perusal, Orders |
| | 3 | From the above - No 135 of 20th Nov 1916. with refee to Sl 2 - states that the letter-press of a monograph on the Kesava temple at Somanathapur has been printed & the illustrations are under preparation & forwards two copies of the monograph as required |

NOTE—Contn. sheet.

GPB—70,000—17-12-15

2784
4490 (3

G. R. S. 12]

General and Revenue Secretariat. | File No. 305 of 1916-17

| Serial No. | |
|---|---|
| Z | The work in question appears to fall under item (1) of the programme of work fixed for the Archl: Dept in G.O. No 1 & 6008-9/Genl 176-13-8 & dated Dec 1914. Submd<br>Mg 27/11/16<br>The Officer in Charge of Archaeological Researches requests permission to issue a few monographs on some of the more important temples of the Kaysala and Dravidian Styles of architecture as departmental publications under the authority of Govt. And he has sent his Monograph on the Kesava temple at Somanathpur. The other Monographs have not yet been prepared.<br>2 No permission can be given in respect of books which have not yet come into being.<br>3 Permission to publish the book on the temple of Kesava "under the authority of Govt" may be accorded.<br>4 The question has to be considered in Council and submitted to His Highness (vide paras 11 and 12 of the Rules in G. M. File 75-14.)<br>Gen Secy<br>- First Member) Permission may be given. Sd/- M. Krishna 28/11/16<br>Dated 28/11/16<br>Sd/- M. Krishna 2/12/16 |

By circulation.

923
4-12

NOTE—Contn. sheet.

GPB—70,000—17-12-15

2736
4490

G. R. S. 12]

General and Revenue Secretariat. | File No. 305 of 1916-17

Serial No.

Dewan

3264(a)
5-12-16

Submitted, two papers being Secretariat Circulation.

Sd/- 4/12 Sd/- 5/12/16

13 Agree
11-12-16 Do Sd/- 12/12 Sd/- 12/12/16

Ch. Secy
Rec'd 14.12.16
Asst.

14 Draft Final Note submitted
Sd/- 23/12/16

15 First Member) Sd/- 2/1/17

SECRETARIAT
2 DEC. 1916

Fair Final Note signed by the First Member is put up. Sd/-

1318
4.1.17

Bos 4/1/17 Sd/- 4/1/17

16 Draft submission note put up
Sd/- 5/1/17

17 General) Sd/- 8/1/17
Dewan) Sd/- 8/1/17

3942
9.1.17

NOTE—Contn. sheet.

GPB—70,000—17-12-15

(For disposal by Circulation) No. C. 903

.....191....

# GENERAL AND REVENUE SECRETARIAT.

**Council Matter.**

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## SUBJECT.

Permitting the officer in charge of Archaeological Researches to issue a few monographs on some of the more important temples of the Hoysala and Dravidian styles of Architecture as departmental publications.

## CIRCULATED TO THE MEMBERS OF COUNCIL.

By Order,

D. M. Narasimha Rao

19th December .....1916. *Secretary to Government.*

---

**Extraordinary Member of Council.** Not circulated as 2nd member is on leave.

**First Member of Council.** seen.

26/20.12.16. **Second Member of Council.** W 21.12 agreed over 4/21/12/16

WD 2012—GPB—1 000—9-2-16

Final Note.

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The Director of Archaeological Researches requests permission to issue a few monographs on some of the more important temples of the Hoysala and Dravidian styles of architecture as Departmental Publications " under the authority of Government" and he has sent his monograph on the Kesava temple at Somanathpur.

2. Permission to publish this monograph "under the authority of Government" may be accorded. The other monographs have not yet been prepared. The officer will be asked to submit copies thereof as they are ready and obtain the approval of Govt. before publishing them "under the authority of Government" in accordance with G.O.No.G.4892-931/G.M.268-15-1 dated 12th October 1915.

A

3. The Second Member of Council agrees in this view.

4/1/17

3/1

## Final Note by the First Member of Council.

Permitting the Director of Archaeological Researches to issue a few monographs on some of the more important temples of the Hoysala and Dravidian styles of Architecture as departmental publications.

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W.

The Director of Archaeological Researches requests permission to issue a few monographs on some of the more important temples of the Hoysala and Dravidian styles of architecture as Departmental Publications "under the authority of Government" and he has sent his monograph on the Kesava temple at Somanathpur.

Papers under disposal

2. Permission to publish this monograph "under the authority of Government" may be accorded. The other monographs have not yet been prepared. The officer will be asked to submit copies thereof as they are ready and obtain the approval of Government before publishing them "under the authority of Government" in accordance with G.O.No.G.4892-931/G.M.268-15-1 dated 12th October 1915.

Flag A

3. The Second Member of Council agrees in this view.

4th June 1917

*Submitted to His Highness.*

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*I submit herewith a Final Note by the* First *Member of Council on the subject of* granting permission to the Director of Archaeological Researches in Mysore to issue a few monographs on some of the more important temples of Hoysala and Dravidian styles of architecture as departmental publications *for His Highness' gracious approval.*

M. Visvesvaraya

*Dewan.*

11th Jan 1917.

Record of Cases submitted for the Orders of His Highness the Maharaja.

*Subject.*

Grant of permission to issue a few monographs on some of the more - important temples of Hoysala and Dravidian styles of architecture as departmental publications.

687

*Order.*

~~KRW~~

12/1/17

126

Sanction
14.1.17 do

16/1/17

WD 1233—GPB—60,000—1-12-16—S.

G. R. S. III-2]

General and Revenue Secretariat.

Form File No. 305 of 1916-17

4490

| Serial No. | |
|---|---|
| | Draft submd<br>17/1/17 |
| 4 | To the Director of Archaeological Researches.<br>G.O. 10046 dt 22-1-17<br>Accords permission to the publication of the monograph on the "Kesava Temple" under the authority of Govt and requests that copies of the Mss monograph may be submitted as they are ready to enable Govt to pass orders about their publication under their authority. |

NOTE—Contn. sheet.

KV

DIARY NO 2784

1916-19 (7)
SECTION Gen.
FILE NO 305-16

No. 89.

GEN. & PER. BRANCH
20 SEP 1916

MYSORE ARCHAEOLOGICAL OFFICE,
BANGALORE, 19th SEPTEMBER 1916.

From

Praktana vimarsa vichakshana
Rao Bahadur R. NARASIMHACHAR, Esquire, M.A.,
Officer in charge of Archaeological Researches
in M Y S O R E,

To

D.M. Narasinga Rao, Esquire, B.A., B.L.,
Secretary to the Government of
His Highness the Maharaja of MYSORE,
General Department, B A N G A L O R E.

Sir,

I have the honour to state that it is proposed to issue about half a dozen monographs with suitable illustrations on the more important temples of the Hoysala and Dravidian styles of architecture in the State; and to request permission to issue them as Departmental Publications under the authority of Government as per Government Order No. G.4892-931/G.M.268-15-1 dated the 12th October 1915.

The manuscript of the first monograph treating of the Kesava temple at Somanathapur has been sent to the press.

I have the honour to be,

Sir,

Your most obedient servant,

R. Narasimhachar

Officer in charge of Archl: Researches
in M Y S O R E.

G. R. S. 26]

Gn File No. 305-16
Serial No. 2

*Diary No. of letter replied to* .....

No. G 5459

General and Revenue Secretariat
( )
, *the* 191 .

Date of issue 1-11-16

Signed by Mr. Jagannatha

To

The Officer in charge of
Arch: Researches in Myso

Sir,

With reference to your letter no. 898 dt. 19th Sept 1916 regarding the issue of certain monographs on important temples of the Hoysala & Dravidian Styles of Architecture in the State as Departmental Publications, I am directed to ~~state that under standing orders no Departmental Publication can be issued as under the authority of Govt~~

*over.*

SUBJECT.

~~unless the approval of Govt has actually~~
~~been obtained thereto. I am therefore~~
to request that the books in question
may be [illegible]
& oblige

[illegible]

KN
28/10

*List of enclosures*

*Copied by*

*Examined by*

GPO—20000—10-1 4

No. 135
Enc: 2 copies of the monograph

Mysore Archaeological office
Dated, Bangalore, 20th November 1916

DIARY NO. 4490.

GEN. & REV. SECTT
22 NOV 1916

19 -19
SECTION G.M.
305-16
SERIAL NO. 3

From

Praktana-vimarsa-vichakshana,
Rao Bahadur R. Narasimhachar, Esquire, M.A.
Officer in charge of Archaeological Researches in
Mysore,

To

D. M. Narasinga Rao, Esquire, B.A., B.L.
Secretary to the Government of His Highness
the Maharaja of Mysore,
General Department,
Bangalore

Sir,

With reference to your letter No. G. 5459/G.M. 305-16-21 dated the 1st. November 1916, I have the honour to state that the letterpress of a Monograph on the Kesava Temple at Somanathapur has been printed, and the illustrations are under preparation. The remaining monographs will be undertaken after a close inspection of the temples to be dealt with.

As desired in the letter under reply, two copies of

of the printed letterpress of the Monograph on the Kesava Temple at Somanathpur are submitted to Government for perusal with a request that early orders may be issued in the matter.

I have the honour to be,
Sir,
Your most Obedient Servant,
L. Narasimhachar

Officer in charge of Archæological Researches
in Mysore

# ARCHITECTURE AND SCULPTURE IN MYSORE.

## No. I.

## THE KĒSAVA TEMPLE AT SOMANATHAPUR.

SOMANATHAPUR is a small village in the Tirumakūḍalu-Narsīpur Taluk of the Mysore District in the Mysore State, situated about half a mile from the left bank of the river Kāvēri. It is about 20 miles to the south-east of the historic town of Seringapatam. The Kēśava temple in the village is a splendid example of the so-called Chālukyan, but more correctly Hoysaḷa, style of architecture. From the fine inscription[1] on a slab in the entrance porch of the temple (Plate XXI), we learn that Sōma or Sōmanātha, a high officer under the Hoysaḷa king Nārasimha III (A. D. 1254-1291), established the village as an *agrahāra* or rent-free settlement of Brahmans, naming it Sōmanāthapura after himself, and built the Kēśava temple in it in A. D. 1268. There is also another inscription at Harihar,[2] which refers to the construction of this temple and gives the same date. The object of the latter inscription is primarily to record another work of piety by the same officer, namely, the construction of a *gōpura* or tower of five storeys, adorned with golden *kalaśas* or finials, in front of the Hariharēśvara temple at Harihar, a town on the right bank of the Tungabhadrā, in the Dāvangere Taluk of the Chitaldrug District in the Mysore State, and it alludes incidentally to his erection of the Kēśava temple also.

The Kēśava temple is situated in the middle of a courtyard, about 210 feet by 172 feet, surrounded by an open veranda, which contains 64 cells (Plate II). It stands on a raised terrace, about 3 feet high, which closely

[1] *Epigraphia Carnatica*, III, Tirumakūḍalu-Narsīpur 97.

[2] *Ibid.*, XI, Dāvangere 36.

follows the contour of the structure and is supported at the angles by figures of elephants facing outwards (Plate I). There are two empty pavilions at the sides in front of the entrance, the upper parts of which are gone. Around the terrace there are, besides the elephants mentioned above, free images representing Vishṇu and other gods and goddesses leaning against it. Several of these images and elephants have been removed from their pedestals, only twelve in each class of sculptures being now left. Of the twelve images, eight represent Vishṇu, one Gaṇapati, one a Nāga, and two seated goddesses. The temple is a *trikūṭāchala* or three-celled structure, the main cell facing east and the other two, which are opposite to each other, facing north and south respectively. The three cells are surmounted by three elegantly carved towers which are identical in design and execution (Plates III and IV). These with their towers are attached to the *navaranga* or middle hall, to which again is attached, without any partition, the *mukha-maṇṭapa* or front hall. The front of the temple with its three towers presents an imposing appearance and has often been selected as a model for silver and gold caskets.

On both sides of the entrance, runs around the front hall a *jagati* or railed parapet, on which, beginning from the bottom, are sculptured in succession the following horizontal friezes: (1) elephants, (2) horsemen, (3) scroll work, (4) scenes from the epics and the Purāṇas, (5) turretted pilasters, with small images and lions intervening between them, and (6) a rail divided into panels by double columns, containing figures, sometimes indelicate, between neatly ornamented bands (Plate V). Above these come pierced stone windows or perforated screens (Plate VI). Plate VII shows the above friezes except the first two on an enlarged scale. Most of the images in the fifth frieze represent Vishṇu. A large portion of the rail illustrates the story of Prahlāda, as related in the Purāṇas (Plate V). From the corners on both sides of the entrance where the railed parapet ends, begins, in the middle of the outer walls, a row of large images with various kinds of ornamental canopies, and continues round the remaining portion of the temple (Plates VIII and IX). On Plate X are exhibited a few of the images on an enlarged scale. Below this row of images come six horizontal friezes. The first four of these are identical with those on the railed parapet; but in place of friezes 5 and 6 on the latter, the walls have a frieze of *makaras* or mythological beasts, surmounted by a frieze of swans. Above the row of large images runs a fine

[illegible]h bead work, and above this, again, a row of miniature turrets over single or double pilasters, surmounted by ornamental eaves. The number of large images on the outer walls is 194, of which 114 are female. Their position is as follows:—around the south cell 54, 32 female and 22 male; at the corner between the south and west cells 14, 9 female and 5 male; around the west cell 58, 32 female and 26 male; at the corner between the west and north cells 14, 8 female and 6 male; and around the north cell 54, 33 female and 21 male. The gods and goddesses of the Hindu pantheon represented by the majority of the figures are Vishṇu and his forms such as Narasimha, Varāha, Hayagrīva, Vēṇugōpāla and Paravāsudēva; Brahmā, Śiva, Gaṇapati, Indra, Manmatha, Sūrya, Garuḍa, Lakshmi, Sarasvati and Mahishāsuramardini. A few of the figures worthy of note may be mentioned: Garuḍa bearing on his left shoulder Nārāyaṇa and Lakshmi; Indra seated with his consort Śachi on the elephant Airāvata; dancing Vishṇu and Gaṇapati; dancing Lakshmi and Sarasvati; a four-handed standing figure with the face of a monkey, two of the hands holding a discus and a conch, the other two holding between them what looks like a fruit (Plate XI, 1); and another four-handed seated figure with a discus and a conch in two hands, while the other two are placed palm over palm in the fashion of a Jaina *tīrthankara* but with this difference that the right hand also shows the *yōga-mudrā* or attitude of meditation (Plate XI, 2). Of the fourth frieze from the bottom, which may be called the Purāṇic frieze, the portion running round the south cell represents scenes from the Rāmāyaṇa, that around the west cell, scenes from the Bhāgavata-purāṇa and that round the north cell, scenes from the Mahābhārata.

As stated above, the temple is triple, that is, it has three cells, and each cell consists of a *garbha-gṛiha* or adytum and a *sukhanāsi* or vestibule. The chief cell, that opposite the entrance, once enshrined an image of the god Kēśava, after whom the temple was named; but the image is no longer in existence. A few images of modern make are now kept in the cell. They consist of a seated figure of Lakshmīnārāyaṇa, a standing figure of Lakshmaṇa, and two seated figures of different sizes representing Lakshmi. The north cell has an image of the god Janārdana (Plate XII) and the south cell, an image of the god Vēṇugōpāla or Kṛishṇa playing on the flute (Plate XIII). Both of them are beautifully carved, though unfortunately the flute of the

latter is broken. Judging from their execution, the chief image Kēśava must have been a piece of exquisite workmanship. The lintels of both the *garbha-gṛiha* and *sukhanāsi* doorways of all the cells are well executed. In the chief cell, the lintel of the *garbha-gṛiha* doorway has a seated figure of Vishṇu above, and an image of Lakshmīnārāyaṇa below with the figures of the ten incarnations of Vishṇu sculptured round the base and a neatly carved tiny elephant at the left side; while that of the *sukhanāsi* doorway has a figure of Paravāsudēva above and a figure of Kēśava below. The jambs of both the doorways have *dvārapālakas* sculptured at the bottom. This cell has two fine niches at the sides which, though empty at present, once enshrined figures of Gaṇapati and Mahishāsuramardini, as evidenced by the figures of these deities prominently sculptured on their towers. The prominence given to these deities in the interior of a temple dedicated to Vishṇu is worthy of note. This peculiarity has been observed in several Vishṇu temples in the Hoysaḷa style. Though these deities are often represented on the outer walls or pillars, no such prominence appears to be given to them in Vishṇu temples of the Dravidian style. The image of Janārdana in the north cell, about 6 feet high, is elegantly carved and stands on a pedestal, about 1½ feet high, flanked by consorts (Plate XII). It has four hands, the upper two holding a discus and a conch and the lower two, a lotus and a mace. The *prabhā* or halo has the ten *avatāras* or incarnations of Vishṇu represented on it. The lintel of the *garbha-gṛiha* doorway has a seated figure of Vishṇu above and a figure similar to figure 2 on Plate XI below, while that of the *sukhanāsi* doorway has a figure of Lakshmīnarasimha above and a figure of Vishṇu below. Vēṇugōpāla in the south cell is also a fine figure, about 6 feet high, standing under a *honne* tree (*Terminalia tomentosa*) on a pedestal, about 1½ feet high, flanked by consorts (Plate XIII). The image has only two hands which are engaged in playing on the flute. To the right of the image at the bottom is a small figure representing a cowherd; above this on both sides are cows listening intently to the notes of the flute; and above these, again, to the left are seated figures of sages with folded hands. The *prabhā* of this image has likewise the ten incarnations of Vishṇu sculptured on it. The lintel of the *garbha-gṛiha* doorway has, in the upper panel, a seated female figure with four hands, and, in the lower, a seated figure of Vishṇu holding a discus, a conch, a water-

vessel and a fruit. The lintel of the *sukhanāsi* doorway has a figure of Lakshmīnārāyaṇa above and a figure of Vēṇugōpāla below. It is, indeed, fortunate that the sculptured semi-circular panel at the top of the inscribed slab in the entrance porch (Plate XXI) contains miniature representations of all the three images of the temple, so that, though the image of Kēśava has now disappeared, we are in a position to form some idea of its workmanship. The *navaranga* or middle hall has six ceiling panels and the *mukha-maṇṭapa* or front hall nine. Every one of them is nearly three feet deep and very artistically executed, no two of them being similar in design. Plates XIV, XV and XVI show five of these ceilings. Four pillars support the *navaranga* and fourteen, the *mukha-maṇṭapa*. Two of the latter are shown on Plate XVII. A narrow veranda runs round the front hall, whose walls have perforated screens all round (Plate VI). In spite of these screens the interior of the temple is very dark.

It is worthy of note that many of the large images on the outer walls bear inscribed on their pedestals the names of the artists who executed them. Such labels have also been found in a few other temples of this style in the Mysore State, such as those at Bēlūr, Haḷēbīḍ, Nuggihalli, etc. Among the names of the sculptors that are engraved in the Kēśava temple at Sōmanāthapur may be mentioned Mallitamma (also called Malli in two cases), Baḷēya, Chauḍēya, Bāmaya, Masaṇitamma, Bharmaya, Nañjaya and Yaḷamasaya. The first name occurs below 40 sculptures, the second below 6, the third below 5, the fourth below 4, the fifth below 3, the sixth below 2, and the seventh and eighth below 1 each. From the above it will be seen that the artist Mallitamma had most to do with the ornamentation of the temple. He is evidently identical with the Mallitamma whose name occurs below several images on the north wall of the Lakshmīnarasimba temple at Nuggihalli in the Channarāyapaṭna Taluk of the Hassan District, which was built in A. D. 1249[1], only 19 years before this temple. The habit that the Mysore sculptors had of signing their works is of special value to the historian of art. Elsewhere the names of artists are very rarely recorded. The figures on Plates XVIII and XIX represent five such signed images, the first two executed by Masaṇitamma and the remaining three by Chauḍēya, Mallitamma and Yaḷamasaya respectively. The figures represent

[1] *Mysore Archæological Report* for 1909, para. 84; also *Report* for 1913, para. 9.

respectively Lakshmīnārāyaṇa, Manmatha or Cupid, Vishṇu, Mahishāsura-mardini and Sarasvati. In this connection it may be mentioned that the stories popularly related of a sculptor named Jakaṇāchāri, who is believed to have built all the Hoysaḷa temples in and around Mysore, are purely imaginary. No such name has been met with in any temple there. The word is merely a corruption of the Sanskrit *Dakshiṇāchārya*, *i.e.*, a sculptor of the southern school, and does not denote any particular artist. Plate XX shows an elegantly carved figure of Sarasvati on an enlarged scale. It bears no label.

The cells in the open veranda surrounding the temple, which are sixty-four in number, are all empty at present. But from the inscription in the temple we learn that they once enshrined sixty-four deities as detailed below: -six deities comprising Brahmā and five others; twelve comprising Kēśava and eleven others; twelve comprising Haṃsa-Nārāyaṇa and eleven others; ten comprising the Fish incarnation of Vishṇu and nine others; twelve comprising Saṅkarshaṇa and eleven others; and twelve relating to the incarnation of Vishṇu as Kṛishṇa. It may be noted here that the Garuḍagamba (or stone pillar with a figure of Garuḍa sculptured on it) of this temple, shown in Plate IV, is not exactly opposite the entrance as usual, but a little to the north-east. This peculiarity is traditionally accounted for as follows. When the temple was completed by Jakaṇāchāri, it looked so grand and beautiful that the gods, thinking that it was too good to be on the earth, wanted to transport it to Indra's heaven. Accordingly, the structure began to rise from the earth. Jakaṇāchāri was amazed at the sight and, in his eagerness to avert the calamity, set about mutilating some of the images on the outer walls, whereupon the building descended and occupied its present position.

A few words may now be said about the inscriptions relating to the temple. The inscribed slab in the entrance porch (Plate XXI) has four inscriptions of different dates incised in Kannaḍa characters, two on the front face, one below the other, one on the west side and one on the east side. These are published as Tirumakūḍalu-Narsīpur Nos. 97, 100, 98 and 99 respectively in Volume III of the *Epigraphia Carnatica*, the dates of the epigraphs being respectively A. D. 1269, 1281, 1300 and 1325. Of these, No. 97 is the most important, as it was inscribed soon after the consecration of the

temple and gives details about the gods that were set up and about the provision made for the services in the temple and for the livelihood of the temple servants. It is a long inscription consisting of 91 lines, the first seventeen being in the Sanskrit language and the rest in Kannaḍa. After two invocatory verses in praise of the Boar incarnation of Vishṇu, the epigraph proceeds to give the usual account of the rise of the Hoysaḷas and their genealogy down to Nārasimha III. We are then told that, when king Nārasimha was one day seated in the council chamber in his capital Dōrasamudra (Haḷēbīḍ), the minister Sōma rose from his seat along with his nephews Malli-dōva and Chikka-Kētaya and made obeisance to the king, whereupon the king understood his desire and gave him all he wished, besides making an annual grant of 3,000 (gold pieces) for the worship of the images of Vishṇu set up in the *agrahāra* which he had founded. The Sanskrit portion closes with the statement that Sōma made a worthy distribution of the grant, as described further on in the Kannaḍa language. The Kannaḍa portion of the record tells us that, when the refuge of all the world, favourite of earth and fortune, *mahārājādhirāja, rāja-paramēśvara*, lord of the excellent city of Dvārāvati, sun in the sky of the Yādava family, crest-jewel of the all-knowing, king of the hill chiefs, champion over the Malapas, terrible to warriors, fierce in war, sole warrior, firm in the field of battle, Śanivārasiddhi, Giridurgamalla, a Rāma in firmness of character, a lion to the elephants his enemies, a Kandarpa of unprecedented beauty, establisher of the Chōḷa king, raiser up of the Pāṇḍya kingdom, uprooter of the Magara kingdom, setter up of pillars of victory at Sētu and the Vindhya mountains, profusely munificent in giving wealth and land, Śrī-Vishṇuvardhana-pratāpa-chakravarti Hoysaḷa-bhujabaḷa-śrī-vīra-Nārasimha-Dēvarasa was in the residence of Dōrasamudra, ruling the kingdom in peace and wisdom, on Wednesday, the 12th lunar day of the bright fortnight of Āshāḍha in the year Śukla corresponding to the Śaka year 1192, he made a grant of the revenues of certain places to provide for the services, festivals, repairs and the livelihood of servants of the Kēśava temple caused to be erected by Sōma-daṇṇāyaka in the great *agrahāra* established by him in his own name. The inscription then records the grant of the revenues of certain other places by Sōma, the names of his parents being given as Hemmeya-daṇḍanātha and Rēvalā. Among the titles applied to Sōma may be mentioned—great minister, *gāyi-Gōpāḷa, gaṇḍa-peṇḍâra*, a jūba (? sacrificial post) to *maṇḍaḷikas*,

champion over proud *maṇḍaḷikas*, a Dēvēndra among *daṇḍanāthas*, a Svayambhu with his good sword (*asi-vara*), a Triṇētra in wielding the sword, a Rēvanta in riding the most vicious horses, a Kṛitānta to the hostile army. We are then told that Mallidēva and Chikka-Kētaya, the nephews of Sōma, made an allotment of the revenues for the gods and the temple servants. The rest of the record gives details of the allotment. The inscription calls the village Vidyānidhi-prasanna-Sōmanāthapura. The three images of the temple are named respectively Prasanna-Kēśava, Gaṇḍapeṇḍāra-Gōpāla and Varada-Janārdana, the second image being so named after one of the titles of Sōma. One of the gods outside the temple for whom also an allotment is made is "Lakshmīnarasimha on the bank of the Kāvēri." The temple dedicated to this god, which is situated a few yards from the bank of the Kāvēri to the south-west of the Kēśava temple, is now in ruins (Plate XXII, 1). Though built in the Hoysaḷa style, it is a plain structure without any sculptures on the outer walls. This temple is locally known as the 'Moṇṇusige temple,' because tradition has it that it was built by an artist with a maimed hand *moṇḍu*.

The remaining three inscriptions are all in Kannaḍa. No. 100, engraved below the above-mentioned inscription, records a grant in A. D. 1281 by the same king to the *āchāryas*, Vaishṇavas and *nambis* of the Kēśava temple. The signature of the king—*Malaparoḷ-gaṇḍa*—is given at the end. No. 98, inscribed on the west side of the slab, registers a grant in A. D. 1300 to the *mahājanas* of the *agrahāra* by king Ballāḷa III, son of Nārasimha III. No. 99, which is on the east side of the same slab, is dated in A. D. 1325 and records an agreement between the Vaishṇavas and certain other *mahājanas* of the village with regard to the payment of certain sums of money in favour of the temple. Two more epigraphs have been recently discovered. One of them, dated A. D. 1497, is on a beam of the veranda on the south, while the other, dated A. D. 1550, is on a slab built into the ceiling of the veranda on the west. The former tells us that, during the reign of the Sāḷuva king Immaḍi Narasinga, on a petition being made to him about the restoration of the *agrahāra* of Sōmanāthapura, which had been originally founded by Sōma-daṇḍanātha but had subsequently gone to decay, he called the notice of Nṛisimha, son of Iśvara to this matter, whereupon the latter directed Nañja-Rāy-Oḍeyar of Ummattūr to restore the *agrahāra*; and that

accordingly this chief granted certain villages for the *lingas* and the god Kēśava of Sōmanāthapura and bestowed a number of *vṛittis* on various Brahmans. The other inscription records that, during the rule of the Vijayanagar king Sadāśiva-Rāya, the *mahā-maṇḍalēśvara* Avubhaḷarājaya-mahāarasu, son of Rāmarāja-Timmarāja-Eṛediммarāja of the lineage of Bukkarāja of Āravaṭi, having been informed on enquiry that the Chaturvēdimangala Vidyānidhi-prasanna-Sōmanāthapura was the holy hermitage of Vasishṭha, remitted the taxes which were being paid to the palace by the Brahmans of the *agrahāra*. The signature of Avubhaḷarājaya *Śrīraṅgaśāyi*—comes at the end.

The inscription at Harihar, which has already been referred to, also gives some details about the genealogy of Sōma, the *agrahāra* of Sōmanāthapura founded by him and the gods set up therein. It is engraved in Kannaḍa characters and consists of 88 lines, the first 42 of which are in the Sanskrit language. The Kannaḍa portion of the record is more or less a paraphrase of the Sanskrit portion. After a few invocatory verses in praise of Śambhu, the Boar incarnation of Vishṇu, Gaṇapati, Lakshmi, and Vishṇu, the inscription gives the descent of Sōma thus:—In the race born from the feet of Brahmā arose Rudra, who was a minister of king Hermāḍi, lord of Kalyāṇa; his son was Mailaya-nāyaka; his son, Heggaḍa-nāyaka, who was also a subordinate of the lord of Kalyāṇa; to him and his wife Rēvalā was born Sōma. The Kannaḍa portion gives a few more details:—Rudra, here named Ruddiya-nāyaka, had the title *gaṇḍa-peṇḍāra*. His wife was Nannave. Mailaya-nāyaka served under the Chālukya king Jagadēkamalla and had the title *gāyi-Gōvaḷa*. His wife was Rebbalā. Then the inscription refers to the *agrahāra* established by Sōma on the bank of the Kāvēri and the gods set up by him. The *agrahāra* was so full of learned men that even the parrots there were capable of holding discussions in *mīmāṁsā*, *tarka* and *vyākaraṇa*. In addition to the gods already mentioned as having been set up in the Kēśava temple, the record names the following:—Vishvaksēna, Indra and Sarasvati. The Kannaḍa portion adds Gaṇapati, Bhairava, Sūrya and Durgā, and gives a total number of seventy-four gods set up in the Kēśava temple. We are also told that Sōma set up a number of *lingas* in the village. The Kannaḍa portion names five of them set up in the northeast of the village. They are Bijjalēśvara, Pergaḍēśvara, Rēvalēśvara,

Bayiraḷēśvara and Sōmanātha, the second and third being named after Sōma's father and mother and the fifth after himself. These *liṅgas* are enshrined in a temple known as the Panchalinga, which is mostly in ruins. This is a large structure built of granite, containing five cells which stand in a line (Plate XXII, 2), and there is also a fine inscription[1] here, similar to the one at the entrance porch of the Kēśava temple and bearing the same date. The record then tells us that Sōma's elder brother was Mēḷaya, his nephew Malli-dēva and his family guru Gangādharārya. After a few verses in praise of the god Harihara, the Sanskrit portion closes with the statement that in the year Vibhava corresponding to the Śaka year 1191 (A. D. 1268) Sōmanātha had a tower with golden *kalaśas* made at the gate of the temple of Harihara. The Kannaḍa portion adds that the tower was of five storeys and applies the following additional titles to Sōma:—a jewel of ministers, a Chāṇakya in policy, a Yōgandhara in business, champion over traitors to their lord. It concludes thus:—When (with titles as given in a previous paragraph) Nārasimha-Dēvarasa was ruling the kingdom in peace and wisdom, his servant, (with titles as given above), Sōma-daṇḍanātha, in the abovementioned year, having founded the *agrahāra* Vidyānidhi-prasanna-Sōmanāthapura, built Śaiva and Vaishṇava temples there and set up the gods in them, made a tower at the eastern gateway of the Harihara temple in Harihara with five storeys and five golden *kalaśas*.

It may also be mentioned here that the above were not the only acts of piety of Sōma-daṇḍanātha. From some inscriptions[2] at Turuvēkere, Tumkur District, we learn that he also founded Turuvēkere as an *agrahāra* under the name of Sarvajña-śrī-vijaya-Nārasimhapura after his master Nārasimha III about the middle of the 13th century. The same inscriptions also lead us to suppose that the Chennakēśava and Mūle-Śankarēśvara temples at Turuvēkere, which are also in the Hoysaḷa style[3], were caused to be erected by him.

The Sanskrit portions of Tirumakūḍalu-Narsīpur No. 97 and the Harihar inscription are given in the Appendix at the end.

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[1] *Epigraphia Carnatica*, III, Tirumakūḍalu-Narsīpur 101.

[2] *Ibid*, XII, Tiptur 2, 4 and 8.

[3] *Mysore Archæological Report* for 1916, paras. 8 and 90.

Fergusson, the great authority on architecture, whose work contains a woodcut[1] of one of the towers of the Kēśava temple at Sōmanāthapur, says: –

"The following woodcut will give an idea—an imperfect one, it must be confessed—of the elegance of outline and marvellous elaboration of detail that characterises these shrines. Its height seems to be only about 30 feet, which, if it stood in the open, would be almost too small for architectural effect; but in the centre of an enclosed court, and where there are no larger objects to contrast with it, it is sufficient, when judiciously treated, to produce a considerable impression of grandeur, and apparently does so in this instance."

In Workman's *Through Town and Jungle*, which contains a few more details about the same temple, the following remarks occur:—

"The most complete and symmetrical, although the smallest of the three temples in Mysore, is at the village of Sōmanāthapur.

If any parts can be called finer than others, the palm must be given to the three stellate towers. Their height from the plinth is about 32 feet, and not a square inch of their surface is without decoration..... These towers absolutely captivate the mind by their profusion of detail and perfection of outline; and there is no suggestion of superfluity in the endless concourse of figures and designs.

To construct a building of less than 35 feet in height, load it from bottom to top with carving, and produce the effect not only of beauty and perfect symmetry but also of impressiveness, shows supreme talent on the part of the architects."

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[1] *History of Indian and Eastern Architecture*, I, 438.

# APPENDIX

## A.

**The Sanskrit portion (lines 1—17) of Tirumakudalu-Narasipur No. 97 at the Kesava temple, Somanathapur.**

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1 श्रीमत्सिंधुतरंगताडनदशादैन्यादुदस्यन्महीं पायाद्वः परमः पुमान् परिगतः प्रौढिं व-
राहात्मना । दंष्ट्रासीमनि यस्य भूरुदव-

2 हत् शालूरशल्कश्रियं यस्यासीदविशालपल्वलनिभः कल्लोलिनीवल्लभः ॥ नित्योत्भासि-
म्रिणाळकोमळनिजप्रोत्तुंगदंष्ट्रो-

3 त्थितं क्षोणीचक्रमभिप्रसारितपयःपूराभिरामं महत् । सानंदं विकसत्सरोरुहधिया
सद्यस्सरोजालयामारूढामवलो-

4 कय जातहसितः पोत्री हरिः पातु वः ॥ आविर्भावयति स्म नाभिनलिनान्नारायणो
राजसं धातारं स चतुर्मुखश्चतुरया विश्वं धियाकल्पयत् । त-

5 स्मादत्रिरभूदकृत्तिमतपास्तल्लोचनादैंदवं ज्योतिर्ज्जातु जनिं जगाम ववृते वंशस्ततो भू-
भुजां ॥ तस्मिन्विस्मयनीयचारुचरिते जातो यदुस्तन्मुखाः

6 प्रख्याताश्च परश्शतं भुजभृतः केचित् पुरा जज्ञिरे । तद्वंशे शळ इत्युदग्रमहिमा
सर्वाम्महीं बाहुना भुंजानो नृपतिर्निजां शशपुरीमध्यास्त शास्त्रेक्षणः ॥ वासंतीं
कुलदेवतान्नरपतिर्न्नेतुं कदाचित् गतस्त-

7 त्पार्श्वे निवसंतमाश्रयदसौ सिद्धं च तत्रांतरे । शार्दूलो बलवान्जिघृक्षुरगमत्तंव्या-
जघानापभीस्सिद्धेनापि च होय्शळेति कथितः कर्णाटवाचा नृपः ॥ तत्कालात्प्र-
भृति प्रतीतिमभजन्यद्वंशजा भूभुजस्त-

8 न्नाम्नैव यदीयदानकथनैः कर्णोपि नाकर्ण्यते । तस्यासीदेरयंगभूपरिवृढः पुत्रस्ततोजायत
श्रीमान्विष्णुरशेषधर्मविहितौ वेधाः परवृतनः ॥ तत्पुत्रो नरसिंहभूमिदयितस्त-

9 स्मान्महीवल्लभो बल्लाळोजनि दानमातनुत यः प्रत्यर्थिनामर्थिनां । तस्याभूत्तनयो नृसिंह-
नृपतिश्चोळप्रतिष्ठापकः पाण्ड्यानामवति स्म मण्डलमतिस्फीतेन शौर्योष्मणा ॥
तेन स्थावरजंगमस्य जगतो नेता नियं-

10 न्ता द्विषां सोमस्सोम इवोदपादि सकला यास्मिन् प्रसेदुः कलाः । आसामास च विज्ञलेति महिला गंगेव दुग्धांबुधेस्तुंगश्रीरुदियाय कलपक इव श्रीनारसिंह-
स्तयोः ॥ यस्य

11 क्रूरक्रिपाणकोणकषणत्रुट्यद्विषत्कन्धराकीलश्चोतदमन्दलोहितपय पूरैर्व्विशुद्धं यशः । योस्मिन्दातरि कातरस्सुरतरुःकर्णस्स किं वर्ण्यते चिन्तारत्नमचिन्त्यमेव सुरभिस्सौल-

12 भ्यमभ्यस्यतु ॥ पुरे वसन्दोरससुद्रनाम्नि सोयं नृसिंहः क्षितिपालसिंहः । कदाचिदा-स्थानमथाध्यतिष्ठत्तत्रोत्थितो दानमयः प्रसंगः ॥ तदात्वे सत्वानामपि हृदय-

13 वेदी मतिमताम्महीयान्मूर्द्धन्यस्सकलनृपसामन्तसदसः । नृसिंहक्ष्मापालप्रणयरसिकस्सोम सचिवस्स्वपीठाच्चेतोभिस्सहितमहितानामुदच-

14 लत् ॥ मल्लिदेवपृतनापतिस्स्वयं यत्स्वसुः प्रथम एव नन्दनः । वारितारिनृपशौर्यपा-वकः पाणिधूततरवारिधारया ॥ चिक्कदेवयचमूधुरन्धरो यस्य

15 बाहुधुरमन्यदुर्धरां । आबिभर्त्ति नरसिंहभूपतेः पुत्रभाण्डमपि मण्डनं भुवः ॥ प्रणम्य-तिष्ठन्तमवेक्ष्य सोमं सभागिनेयं यदुवंशचन्द्रः । विज्ञाय त-

16 त्कार्य्यमशेषमाशु प्रादात् स्वयं तस्य समीहितानि ॥ पुनश्च तेनैव कृतेग्रहारे प्रति-ष्ठितानाम्मुरभित्तनूनां । पूजार्थमस्मै त्रिसहस्रसंख्यं करस्वमात्मीयम-

17 दात्स नित्यं ॥ सोपि सोमयदण्डेशो यथार्हं तमकल्पयत् । प्रकटीक्रियते सोयमर्थः कर्णाटभाषया ॥

## B.

The Sanskrit portion (lines 1—42) of the inscription at Harihar.

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1 श्रीहरिहरायनमः ॥ नमस्तुंगशिरश्चुंबिचंद्रचामरचारवे । त्रैलोक्यनगरारंभमूल-

2 स्तंभाय शंभवे ॥ श्रीकांतः स जयति केलिकोलमूर्त्तिर्ल्लोकार्त्तिप्रथितपयोधिकुंभजन्मा । यद्दंष्ट्राविकसित-

3 केतकच्छदाग्रे भृंगीव स्फुरति शुभा वसुंधरेयं ॥ समवतु गजवदनो वः शश्वद्विघ्व-प्रशस्तविस्तारः । अनुकुरु-

4 ते यः पितरं मदजलमिलितालिनीलितग्रीवः ॥ सा कल्याणावतारं कलयतु कम-लावासकांता सितां-

5 भश्चोतज्योतिर्विताना सकलकलसुधाकायदायादवक्त्रा । या पादांभोजभाजां निरवधि कुरुते श्रीविला-

6 सं विशालं किंच प्रोद्यच्चंद्रद्युतिलहरिपरीहासिनो वाग्विलासान् ॥ देवः पायाद्-पायाद्धः श्रीशो यस्य त-

7 नुर्ननु । त्रिलोकीमामिनीभाले कस्तूरीतिलकायते ॥ मौलिप्रोल्लासिपाणिस्थितवलयकला-सर्पतल्पाब्धिशायिश्रीकांताना-

8 थचक्षुस्तुहिनकिरणतः श्रीरुक्पौनरुक्त्यं । कुर्व्वन् संरंभदूरोच्चलितसुरनदीशीकराकार-सारास्ताराः क्षीरांबुराशिप्रतिम-

9 वनरुचः ताडवं वः पुनातु ॥ श्रीकांताह्वयमस्ति वस्तु भवनध्वंसानभिज्ञं महः सर्वज्ञं भुवनोद्भवस्थितिलयव्यापार-

10 पारंगतं । तन्नाभीसरसीरुहभ्रमरतामद्यापि विद्योतयन्धाता नूतनविश्वसंभवकलाप्राग-लभ्यमभ्यस्यति ॥ वंशस्तत्पा-

11 दजन्मा जगति विजयते यामिनीकामुकश्रीमिश्रीभावैकभूमिः स्वचरितविभवाक्रांतदिं-क्चक्रवालः । तस्मिन्वि-

12 स्मेरतेजोव्रजभुवि जनने विक्रमप्रक्रमासिव्यापारात्तारिनारीजननयनझरीवार्समुद्रः स रुद्रः ॥ योसौ वैरिनरेंद्र-

13 चंद्रवदनालंकारसत्काननप्रोद्दीप्यद्वयादवान्वयमहावाराशितारापतेः । कल्याणाधिपतेर-मात्यतिलको हेमाद्रिभू-

14 मीभुजः शत्रुक्षत्रियतक्षदक्षिणभुजस्तंभः समुज्जृंभितः ॥ कंठे न धत्ते स्म विषं द्विजि-ह्वैर्न संगमङ्गीकुरुते स्म नापि । जडाश्र-

15 यो नोग्रतया प्रसिद्धस्तथाप्यसौ नोज्झितरुद्रमुद्रः ॥ तस्मादस्मादजनि रजनीनायकस्फीत-कायज्योतिर्धा-

16 टीप्रकटितयशा नायको मैलयाख्यः । वैरिक्ष्मोणीरमणतरुणीसज्जदक्कज्जलानां प्रत्यादेशव्यस-नरसिकोप्य-

17 जैकस्तज्जलानां ॥ आविस्सावित्रतेजोविजयिनिजभुजादंडचंडप्रतापस्तस्मादासीत् स्वदा-सीकृतरिपुनिकरो हेग्गडः ख-

18 ड्गवीरः । मैलः कल्याणनाथक्षितिपतिविभवांभोधिचंद्रावतारो भूजातः पारिजातस्तिरयति च सुधामाधु-

19 रीं साधुवादैः ॥ तस्यासीदसितोत्पलद्युतिकलासौरभ्यगर्भेश्वरस्थायल्लोचनविभ्रमा गुणगण-श्रीज्यायसी प्रेयसी । ना-

20 श्चा यापि च रेवलेति विदिता धात्रा च हेमप्रभा दात्रापि स्मयते स्मितेन च सुधाभानुं मुदा निंदति ॥ तस्यामाविर-

21 भूदभूतविकृतावक्षामलक्ष्मीसमावासो हेग्गडनायकाद्गुणमिलन्मुक्तावलीनायकात् । कीर्ति-ज्योतिरमंदचंदनप-

22 यःप्रायं वितन्वन्नयं सोमो नामत एव नारितरुणीवक्त्राब्जसंकोचकः ॥ ख्यातः श्रीहोय्सला-लीकुलजलधिसुधा-

23 दीधितिर्धीधुरीणः श्रीखेलश्चोलपांड्यप्रभृतिनरपतिस्थापनाचार्य ईशः । वीरः श्रीसोमभूमी-परिवृढतनयो ना-

24 रसिंहक्षितीशो यत्स्वामी सोमनामा जगति विजयते वाहिनीवल्लभोयं ॥ नूनं सोमचमूना-थः श्री-

25 वारिकरिणां गणः । अन्यथा कथमुद्भूतिर्दानांबुसरितामतः ॥ निर्मितो धर्मशीलेन कविभि-र्येन वर्ण्यते । अग्रहारः सु-

26 खाधारः कावेरीसरितस्तटे ॥ क्वापि क्वापि नयावलीपरिमिलन्मीमांसया मांसलाः क्वापि क्वापि च तर्ककर्कशवचोवीची-

27 निचोलीकृताः । क्वापि क्वापि च शब्दयज्ञकवितासंवावदूकाः शुकाः श्रीविद्यानिधिसोमना-थनगरी सा भाति भूषा भुवः ॥

28 कावेरीसरितस्तटे पुरहरः श्रीनारसिंहेश्वरः श्रीलक्ष्मीनृहरिस्तथा मुरहरः श्रीयोगनारायणः।

29 ऐशान्यां दिशि पंच पंचवदनाः श्रीबिज्जलेशादयो गोपालेन जनार्दनेन च सह श्रीकेशवो मध्यतः ॥ मत्स्याद्या दश मूर्तयो

30 मुरहरा नारायणा द्वादश प्राकारेषु च केशवादय इतः संकर्षणाद्यास्तथा । विष्वक्सेनमु-खास्तथा च बह-

31 वः पद्मासनेंद्रादिना देवाः सोमपुरे सहापिच गिरा येन प्रतिष्ठापिताः ॥ यस्याग्रजो मेलय-नामधेयः सेनाप-

32 तिर्वर्धितभागधेयः । यज्ञागिनेयो रिपुगात्रभल्लः श्रीमल्लिदेवोरिवनैकदावः ॥ यद्दानतोषिता-कारा निर्दोषैर्गु-

33 भनैर्गिरां । आशीराशिमयैरेवं वर्णयंति गुणार्णवं ॥ श्रीसोमाह्वयदंडनायक भुजादंडप्रतापा-र्कभूः प्राची-

34 नाचलमंडलीकपरिपज्जृंभाखिलस्वस्तिभूः । वैरिश्रीहर गायिगोवल भुवि श्रीगंडपेंडार ते चंडीशः शुभवैभवं वित-

35. नुतादाचंद्रचंडद्युति ॥ इत्थं तद्वंशजातस्तुतिविततिमिलद्वीभिरभ्युन्नतश्रीस्फायच्चार्वाक-
बौद्धागमतिमिररवि-
36. स्तर्कतंत्रस्वतंत्रः । स्फूर्जज्जैनांबुराशिप्रसनचतुरतांकुंभजन्मावतारो धीरो गंगाधरार्यस्ति-
लकयति सभां यः
37. श्र भासां निवासः ॥ वैकुंठे नीलकंठे निगमानेकांथतं ख्यापयन्नद्वयं यः क्षोणीवक्रा-
वतीर्णो जगदुदयहृतिस्थैर्य-
38. धुर्येण येन । दृष्टेनानेन पुंसां करतलकलिता सापि कैवल्यलक्ष्मीरक्षामा सोस्ति देवो
जगति हरिहरो
39. यस्य दासः स सोमः ॥ श्रीगौरीजीवितं सर्पचंद्रोत्तंसितमद्वयं । इत्थं विकत्थते यश्च
महस्तत्वं सितासि-
40. तं ॥ हरिहर परिहर दुरितं मम तव चरणाब्जचंचरीकस्य । हरिहर निरवधि वितर
त्वमनंतानंतभोगभाग्भागान् ॥
41. शाके काले नवतिशतकप्रोत्तरेऽस्मिन् सहस्रे जातेब्दानामुपरि विभवे वत्सरे वर्त-
माने । देवोत्तंसाकृतिहरिहरागारतो द्वा-
42. रदेशे सत्प्रासादं कनककलशैः सोमनाथो व्यधत्त ॥ गंडपेंडारसोमस्य दंडनाथशि-
खामणेः । धर्मः शर्मकराकारो जीयादाचंद्रतारकं ॥

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GEN. & REV. SECRETARIAT.
TYPING Sec.
G.R.S. 28 18 JAN 1917

GM File No. 305
Serial No. 1

*Diary No. of letter replied to*

*Proceedings of the Government of His Highness the Maharaja of Mysore*

GENERAL AND REVENUE SECRETARIAT.
( )

, *the* 191 .

Date of issue 22-1-17

Signed by

READ—

Letter no 899 of 19-WS Sept 191
from the Director of Arch: Re-
-searches in Mysore stating that
it is proposed to issue about
half-a-dozen monographs inter
suitable illustrations on the
more important temples of the
Hoysala & Dravidian styles of
architecture in the State and
requesting permission to issue
them

over.

ORDER THEREON.—No.

May this be

i printed?

ii treated as a standing order?

iii published in the Gazette English part?

iv translated?

v placed at the disposal of the Press?

vi published in the Gazette Kannada part?

SUBJECT.

GPB—50,000—1-12-12

as Departmental Publ[illegible]ns
under the authority of G[illegible]
per Govt Order no G 4893
Fin 268-15-1 G 12th Oct
(2) Correspondence ending with
letter no 135 G 20th Nov 1916
from the same officer forwarding
two copies of the Monograph
on the Kesava temple at Somanathpur
and stating that the remaining
monographs will be undertaken
after a close inspection of the temples.

Order—

Permission is accorded to the publication of
the monograph on the Kesava temple
under the authority of Govt"

2. The Director is requested—

Submit copies of the other
monographs as they are ready to enable Govt
~~to obtain the approval of Govt~~ to pass orders about
~~before publishing them under~~ their publication
~~the authority of Govt.~~ under their authority.

[illegible] 18/1/17
Fisher

To the Director
Arch Research
Mysore